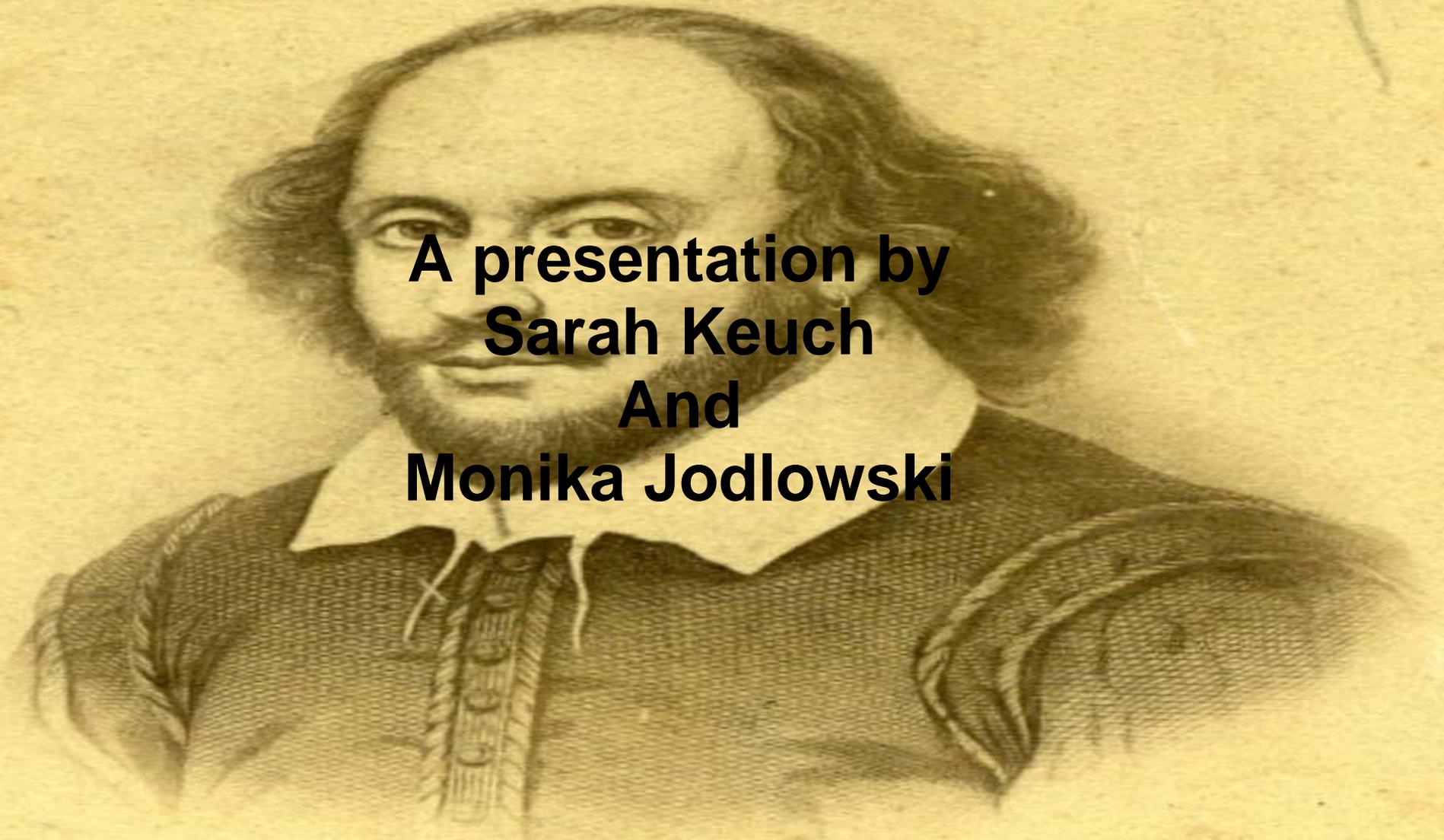


# **The Two Gentlemen of Verona**

**A presentation by  
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# Introduction

## *The Two Gentlemen of Verona*

- Written by William Shakespeare
- Probably early 1590's
- Comedy about friendship, love and infidelity
- Satire on superficial and indiscriminate love
- Shakespeare never published his plays
- Works were published posthumously in 1623

# Introduction

- Play first performed between 1594 and 1595
- Language: Early Modern English
- Humorous play with references to Greek myths
- Act 1 Scene 1: Valentine wants to leave Verona; he asks Proteus to come with him
- Proteus is in love with Julia and does not want to go
- First Valentine makes fun of him but then leaves alone

# Act I, Scene 1

VALENTINE:

Cease to persuade, my loving Proteus:  
Home-keeping youth have ever homely wits.  
Were't not affection chains thy tender days  
To the sweet glances of thy honour'd love,

*Ever: "always"*

*Thy: 2nd person, singular, informal, genitive*

# Act I, Scene 1

I rather would entreat thy company  
To see the wonders of the world abroad,  
Than, living dully sluggardized at home,  
Wear out thy youth with shapeless idleness.  
But since thou lovest, love still and thrive  
**therein,**

Even as I would when I to love begin.

Therein: "in it," OE *pærin*, used before 12th century

# Act I, Scene 1

PROTEUS

**Wilt thou** be gone? Sweet Valentine, adieu!

Think on thy Proteus, when thou **haply** seest

Some rare note-worthy object in thy travel:

*Wilt thou*: Modal for volition, rare today; *thou* is second person, singular, informal, nominative

*haply*: by chance, coincidentally

# Act I, Scene 1

Wish me partaker in thy happiness

When thou dost meet good hap; and in thy  
danger,

If ever danger do environ thee,

Commend thy grievance to my holy prayers,

For I will be thy **beadsman**, Valentine.

*happiness*: "success"

*dost*: second person, singular of "to do"

*hap*: "coincidence"

# Act I, Scene 1

VALENTINE

And on a love-book pray for my success?

PROTEUS

Upon some book I love I'll pray for thee.

VALENTINE

That's on some shallow story of deep love:

How young **Leander** cross'd the **Hellespont**.

# Act I, Scene 1

PROTEUS

That's a deep story of a deeper love:

For he was more than over-shoes in love.

VALENTINE

'Tis true; for you are over-boots in love,

And yet you never swum the Hellespont.

*Over-shoes: "ankle-deep"*

*Over-boots: exaggeration of "over-shoes"*

# Act I, Scene 1

PROTEUS

Over the boots? nay, give me not the boots.

VALENTINE

No, I will not, for it boots thee not.

PROTEUS

What?

*Give me not*: direct negation of the verb without an auxiliary; Typical word order for a sentence with a negation in EModE

*It boots*: "to help, to serve, to benefit"

# Act I, Scene 1

VALENTINE

To be in love, where scorn is bought with  
groans;

Coy looks with heart-sore sighs; one fading  
moment's mirth

With twenty watchful, weary, tedious nights:

# Act I, Scene 1

If haply won, perhaps a hapless gain;  
If lost, why then a grievous labour won;  
However, but a folly bought with wit,  
Or else a wit by folly vanquished.

PROTEUS

So, by your circumstance, you call me fool.

*haply*: "coincidentally"

*hapless*: "unfortunately"

*your/you*: "formal singular forms"

# Act I, Scene 1

VALENTINE

So, by your circumstance, I fear you'll prove.

PROTEUS

'Tis love you cavil at: I am not Love.

# Act I, Scene 1

VALENTINE

Love is your master, for he masters you:

And he that is so yoked by a fool,

Methinks, should not be chronicled for wise.

*He masters:* “he” refers to love, mentioned in the line before. In OE, references to things were made by using “he” or “she”; neuter was later introduced

*Methinks:* seems, seems to be

# Act I, Scene 1

PROTEUS

Yet writers say, as in the sweetest bud

The eating canker **dwells**, so eating love

**Inhabits** in the finest wits of all.

*Dwells/ Inhabits: the third person, singular, present tense endings -eth/-th were replaced by -s/-es in Early Modern English*

# Act I, Scene 1

VALENTINE

And writers say, as the most forward bud  
Is eaten by the canker ere it blow,  
Even so by love the young and tender wit  
Is turn'd to folly, blasting in the bud,

*Ere: "soon"*

*Blow: no {s} ending in 3rd person singular  
present tense because subjunctive*

# Act I, Scene 1

Losing his verdure even in the prime  
And all the fair effects of future hopes.  
But wherefore waste I time to counsel thee,  
That art a votary to fond desire?

*his*: reference to “bud”, personal pronoun

*That*: non-defining relative pronoun; today not possible (ModE demands *who*)

Once more adieu! my father at the road  
Expects my coming, there to see me shipp'd.

# Act I, Scene 1

PROTEUS

And thither will I bring thee, Valentine.

VALENTINE

Sweet Proteus, no; now let us take our leave.

To Milan let me hear from thee by letters

Of thy success in love, and what news else

Betideth here in absence of thy friend;

And likewise will visit thee with mine.

# Act I, Scene 1

PROTEUS

All happiness bechance to thee in Milan!

VALENTINE

As much to you at home! and so, farewell.

*Thither*: O.E. *þider* "to or toward that place"

*else*: meaning similar to today, word order different

*Betideth*: {-th} ending in contrast to {-s} ending

*bechance*: by chance

# Early Modern English Pronouns

	Subject	Object	Reflexive	Possessive
1 <sup>st</sup> p. Sing	I	me	myself	my
2 <sup>nd</sup> p. <b>Sing standard (archaic formal)</b>	<b>you</b>	<b>you</b>	<b>yourself</b>	<b>your</b>
2 <sup>nd</sup> p. <b>Sing archaic informal</b>	<b>thou</b>	<b>thee</b>	<b>thyself</b>	<b>thy</b>
3rd p. Sing.	he, she, it	him, her, it	himself, herself, itself	his, her, its
1 <sup>st</sup> p. Plu	we	us	ourselves	our
2 <sup>nd</sup> p. Plu	they	them	themselves	their
3 <sup>rd</sup> p. Plu	they	them	themselves	their

# Periphrastic “do”

“When thou dost meet good hap”

- 2<sup>nd</sup> person singular “do”
- Contains no meaning on its own
- periphrastic do is most common where the inflectional ending on the verb would yield a complex consonantal clusters; the use of *do* was generalized to non-emphatic affirmative statements

# Word formation “hap”

- hap: "coincidence"
- haply: "coincidentally"
  - “-ly” adjective
- hapless: "unfortunately"
  - “- less” negation
- happiness: "success"

# Explanation of terms

PROTEUS

If ever danger do environ thee,

Commend thy grievance to my holy prayers,

For I will be thy **beadsman**, Valentine.

VALENTINE

And on a love-book pray for my success?

PROTEUS

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VALENTINE

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# Explanation of terms: Beadsmen

- Old English “biddan”: to pray
- literally "a man of prayer"
- Pensioner or beggar who prays for his benefactor
- Scotland: public beadsmen supported by the king → pray for his and the state's welfare
- Long used as an equivalent to servant

# Explanation of terms: Hellespont



- separates Anatolia from Europe
- Named after Helle, who was drowned here in the mythology of the Golden Fleece
- Leander had to cross to date Hero

# Explanation of terms: Leander

- Greek myth “Hero and Leander“
- Hero: priestess of Aphrodite, lived in a tower in Sestos, at the edge of the Hellespont
- Leander: lived on the other side of the strait, fell in love with her and swam across every night
- Hero lit a lamp to guide his way
- Stormy winter night: wind blew out Hero's light
- Leander lost his way and drowned
- Hero threw herself from the tower

# List of references

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*Wm Shakespeare*

**THANK YOU FOR YOUR  
ATTENTION**



The two are sad when Valentine must leave to work for a count, but Proteus is not too bothered since he is seeing the lovely Julia. Proteus' father, not liking the idea of the match, sends his son away to work with Valentine at the count's court. When Proteus is reunited with his friend again, Valentine introduces him to the beautiful and intelligent noblewoman Silvia. He confesses the two of them are in love and plan to elope. Unfortunately, Proteus becomes infatuated with Silvia upon first sight, forgetting all about Julia, and plans to betray his friend and his love to win Silvia. Two Gentleman of Verona also is the first example of a Shakespearean heroine cross-dressing as a boy, a common occurrence in many future works. The play opens with Valentine, a young man from Verona, who is eager to leave for the larger city of Milan. Seeking comradery, he tries to persuade his friend Proteus to accompany him. But Proteus is in love with Julia and does not want to leave her side in Verona. Reluctantly, Valentine leaves alone for Milan. Julia ponders her relationship with Proteus with her maid Lucetta who insists that Proteus has affections for her. Two Gentlemen of Verona. By William Shakespeare. Edited by Melissa Walter. Texts of this edition. Two Gentlemen of Verona, Folio 1, 1623 (Old-spelling transcription). Two Gentlemen of Verona, Modern. Related Resources. Links in this section are to pages on the websites of the Internet Shakespeare Editions, Digital Renaissance Editions, Queen's Men Editions and Shakespeare in/au QuÃ©bec. Facsimiles. First Folio.